THE AMERICAN ARCHITECT

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RECEPTION ROOM, FIRST FLOOR

HOME OFFICE BUILDING
VICTOR TALKING MACHINE CO., CAMDEN, N. J.

MESSRS. WALTER T. KARCHER AND LIVINGSTON SMITH, *Architects*

THIS structure dominates the great manufacturing plant of the Victor Talking Machine Co., and overlooks from each point of the compass the shops, factories, warehouses, power plants, docks and lumber yards of the concern. The east or entrance front faces a city square, and the west elevation is prominently noticeable across the river from Philadelphia. As it adjoins no other building, there is no "rear." It houses only the executive offices of the company, hence in the conception of the exterior design the architects endeavored to express the character of an Office Building for a great Factory, dignifying the good, but ofttimes abused, motifs of a factory, and toning down elaboration of detail and ornament, that might otherwise find place in a distinctly ornamental monument.

But with this somewhat nebulous and esthetic element of "character" that was infused in the design, other elements of

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a much more practical value were also required at its inception.

(1) A maximum of outside light was required. This fell in well with the esthetic element of "character" just mentioned, as it minimized the vertical solids.

(2) A complete system of ventilation was required, so that no matter how small an office might be, it must be thoroughly ventilated. This element together with (3) the decision to use indirect lighting throughout, which carried with it (4) the necessity of unbroken ceilings, affected (5) the design of the steel structure, as will be seen later.

(6) No power, light or heat were to be generated in the building. All this is

DESIGN FOR CHAIR IN PRESIDENT'S ROOM
(From the original design by the Architects)

carried some distance underground from the company's power plant.

(7) It was desired that the interior of the building have a domestic character. This idea is carried out in all public parts of the building, and in the major private offices and their reception rooms.

(8) An auditorium was desired on the top floor, capable of being used either as a complete theater or a banquet

BOOK CASE, PRESIDENT'S ROOM
(From the original design by the Architects)

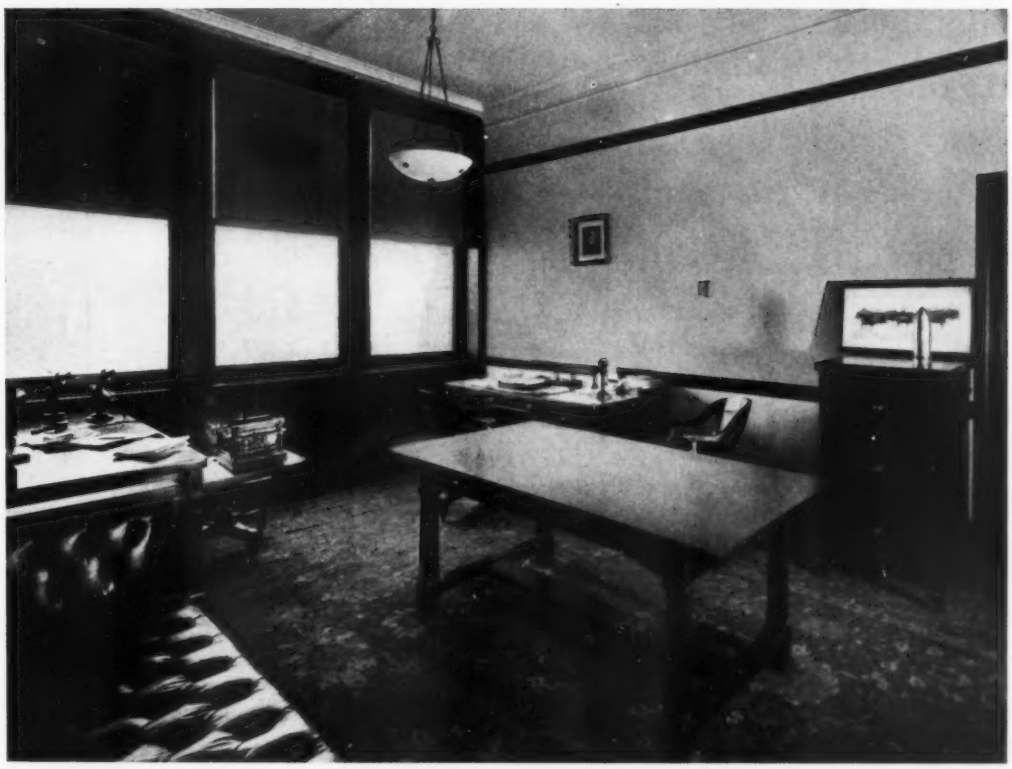
hall. Therefore proper public and service entrances and exits had to be considered in reference to the needs of this floor.

(9) All floors are different, the arrangement and kind of partitions and the scheme of office sequence and clerking space being dictated by the varying types of work in the different departments. Although in the main, the broad division of head offices in the front and clerking space in the rear of the stair and elevator halls was followed in all floors, this feature necessitated a complete study of all requirements of each floor as a separate unit, with the result that no two floors have an identical mechanical or architectural layout. The design of such items as ventilating ducts, electric lighting, electrical low tension apparatus, telephones and pneumatic tubes had to be considered for the particular floor and the results incorporated in the preliminary design of the structure.

Finally (10) with all this mass of par-

ticular data in hand for the solution of the present problem, it was also necessary to bear in mind that most important fact, that any growth is but a changing of atoms; that at some future time any or all of these departments might be changed in complexion or make-up or relation to each other; that new departments might take the place of these present ones, carrying with them new requirements; that rooms might be enlarged or sub-divided; or that the location of desks in a room might be changed, even if the room remained the same. So that, throughout, all the resulting conditions were required to be not only a proper solution of the present problem in hand, but also a scheme handled freely enough to be capable of solution of the unknown future problems. This is one of the phases which differentiates the design of a home office building from that of a rentable office building erected as an investment.

The accompanying plans make a detailed description unnecessary, but it may be well to note several points. On entering the building one is not met by the cigar stand, flower shop or directory board, which hustle one into a direct chute to the elevators, but instead he gets a feeling of expansion. A wide, tiled lobby, flanked on each end by a reception room, opens into a large, square stair and elevator hall. The system is the same as in a hotel. There is no promiscuous riding up and down in the elevators and no wandering about looking for people. An entrance hall desk attendant is in close touch, not only with the desk attendant on each floor, but also with every office in the building and can state at once to the inquirer, the direction to, or the inclination toward a visit, of the person sought. This is mentioned merely as one of the points which affected the plan. In other words, instead of a place having to be found for every desk girl when



OFFICE OF ONE OF THE DIRECTORS

OFFICE BUILDING, VICTOR TALKING MACHINE CO., CAMDEN, N. J.
MESSRS. WALTER T. KARCHER AND LIVINGSTON SMITH, *ARCHITECTS*

the building was finished, these locations were designed and the electrical connections arranged accordingly. The stair hall on each floor has the same atmosphere as the first floor entrance. On leaving the elevator one always has the sense of expansion, rather than the feeling of being crowded into a narrow space and then shot about his business. Although these stair halls are treated as so many rooms in a house and are used for waiting rooms, there also open off most of them, reception rooms more intimately considered.

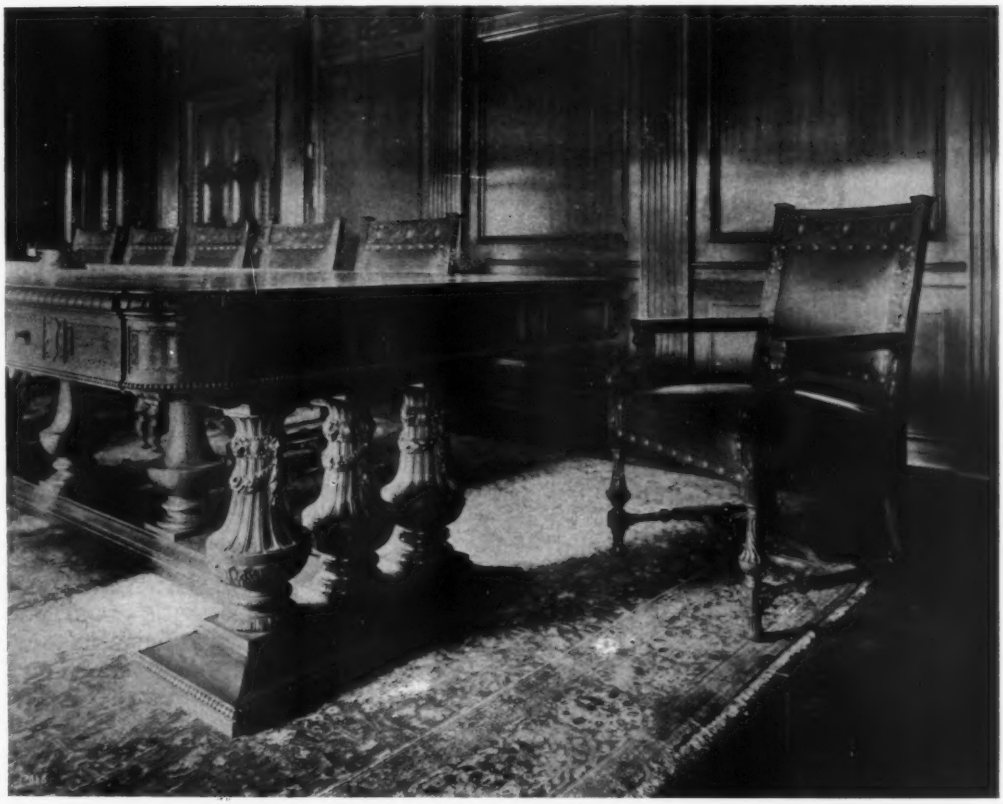
As stated above, the general system followed brought the major offices of a floor across the front of the building, all with access to the stair hall, while also opening from the stair hall are the doors to great clerking spaces, or to corridors leading to sub-divisions of clerking space. This scheme is different on the seventh, or directors' floor, and the eighth, or auditorium floor. In the former case there is no barrier at the stair hall. This opens out into a wide lobby, bisecting the whole building. This is treated in a quiet, but distinctive manner. From this open the various offices of the directors and the board room.

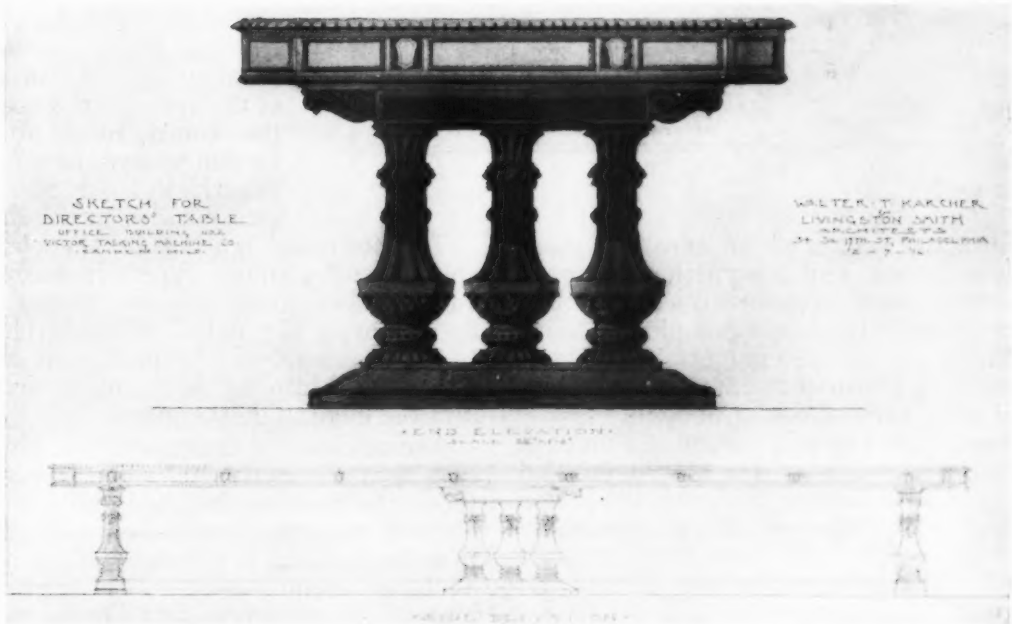
On the eighth floor the scheme is also different. Here the stair hall opens on the front on the girls' rest room, which takes the whole width of the building, while from the latter are reached a sick room and toilets. The rear of the stair hall is merged into the lobby of the auditorium, with its men's and women's cloak and toilet rooms.

The auditorium with its stage and other adjuncts occupies most of the eighth floor, and is intended to be used for conventions and entertainments, given by the Victor Company at frequent intervals to the different branches of its commercial family. The pantry and kitchen are a great convenience for banquets, the dressing rooms accommodate actors who may contribute to the entertainment.

DESK IN PRESIDENT'S ROOM

(From the original design by the Architects)





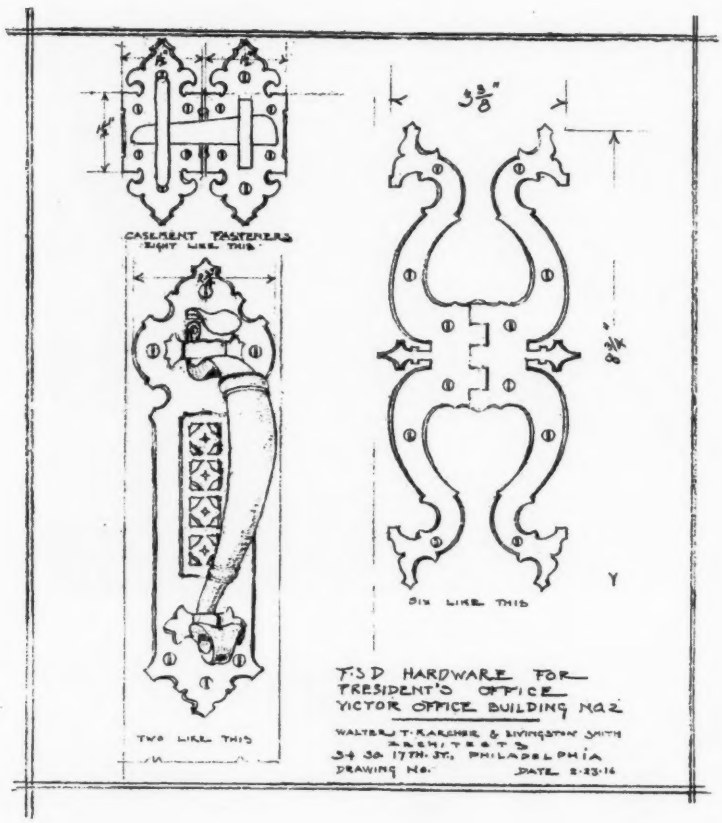
DETAIL OF FURNITURE IN BOARD ROOM, AND A REPRODUCTION OF ARCHITECTS' ORIGINAL DESIGN
OFFICE BUILDING, VICTOR TALKING MACHINE CO., CAMDEN, N. J.
MESSRS. WALTER T. KARCHER AND LIVINGSTON SMITH, *ARCHITECTS*

The level maple floor makes an excellent dance floor and the moving picture equipment permits of film displays. The stage lighting with its various colored footlights, border lights, dimmers, etc., is lacking in no theatrical requisite. The auditorium serves as an excellent place for addresses and instruction to large groups of employees on subjects of business interest and the moving picture booth with its signal system permits the use of moving pictures to illustrate them as well as to furnish entertainment.

The locker and toilet rooms are on each floor. The height of the stories enabled these to be arranged as shown, the locker spaces superimposed in a mezzanine over the toilets. All have ample outside light. The toilet rooms are tiled to the ceiling.

The frames and sash of all openings are metal, those in the casement windows on the first and second floor, of bronze; and the windows are glazed with polished, wire plate glass.

All walls throughout have a coved subbase for facility in cleaning. In the stair halls and first floor entrance suite, these bases are of Champville marble. The same marble is used on the stair treads throughout and the stair risers from the first to second floor.



Cork tile is extensively used for flooring. This occurs in all clerical spaces and where it was an object to subdue noise. In some rooms where extreme mechanical clatter would annoy the neighboring rooms, double glazed partitions are used.

On the seventh floor, the president's room and the board room were keyed to a higher pitch of elaboration than any other rooms. They are paneled in Circassian walnut, and the furniture, also designed by the architects, is of the same material. The floors are teak. The design of the hardware for these rooms was also a product of the architects' office. In the board room an old Italian marble mantel, beautifully carved, was incorporated in the room.

The indirect lighting in the clerical spaces is of a simple type. In reception rooms, office rooms and all rooms of a special type, the detail of the architectural ornament of the particular room was carried into the design of the fixture and the etching of the glass.

The mechanical equipment was divided into separate contracts. The largest of them, the heating and ventilating, exemplifies a novel feature in the building. Of this the heating is not unusual, it being a steam vacuum system, the radiators placed under windows, in all cases behind iron grilles, and thermostatically con-

(*Continued on page* 203)

OFFICE BUILDING, VICTOR TALKING MACHINE CO., CAMDEN, N. J.

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ENTRANCE LOBBY

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HALL—SEVENTH FLOOR

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PRESIDENT'S OFFICE

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DIRECTORS' BOARD ROOM

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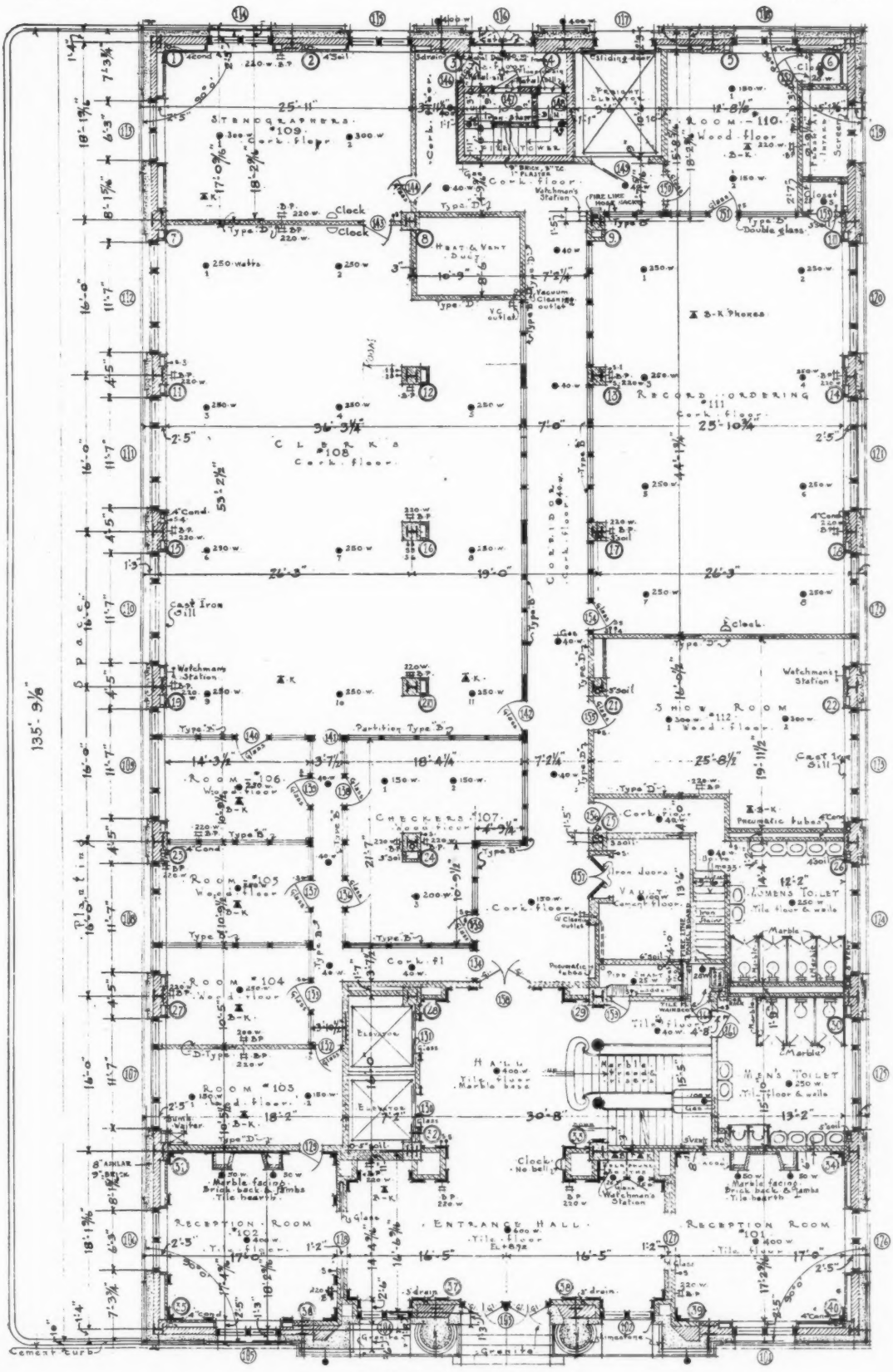
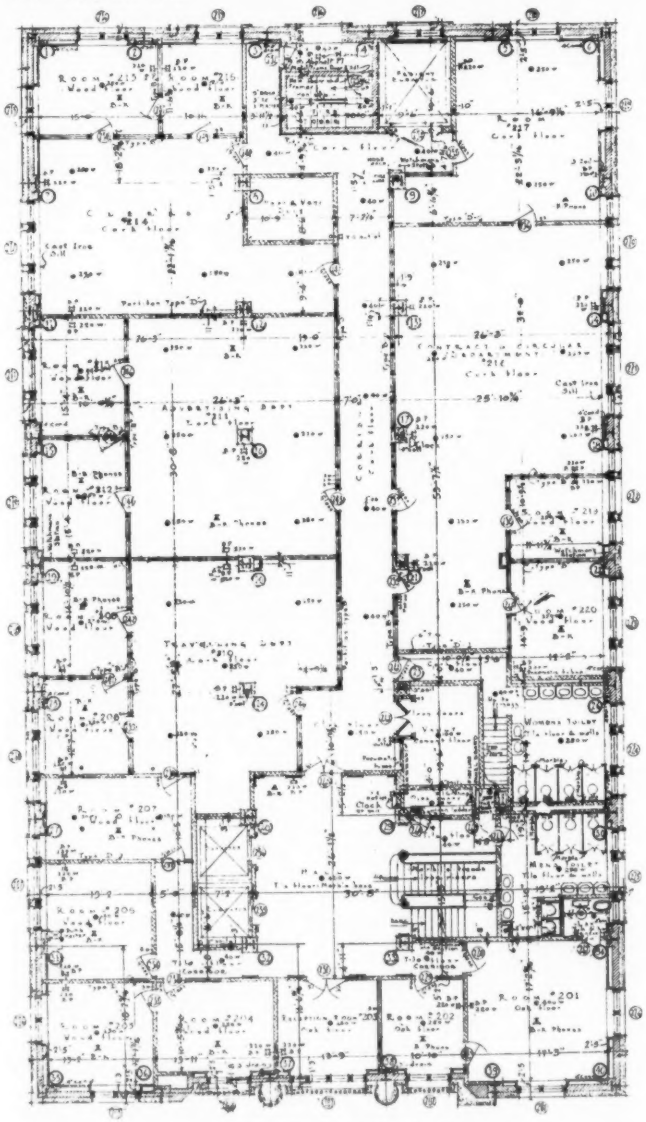
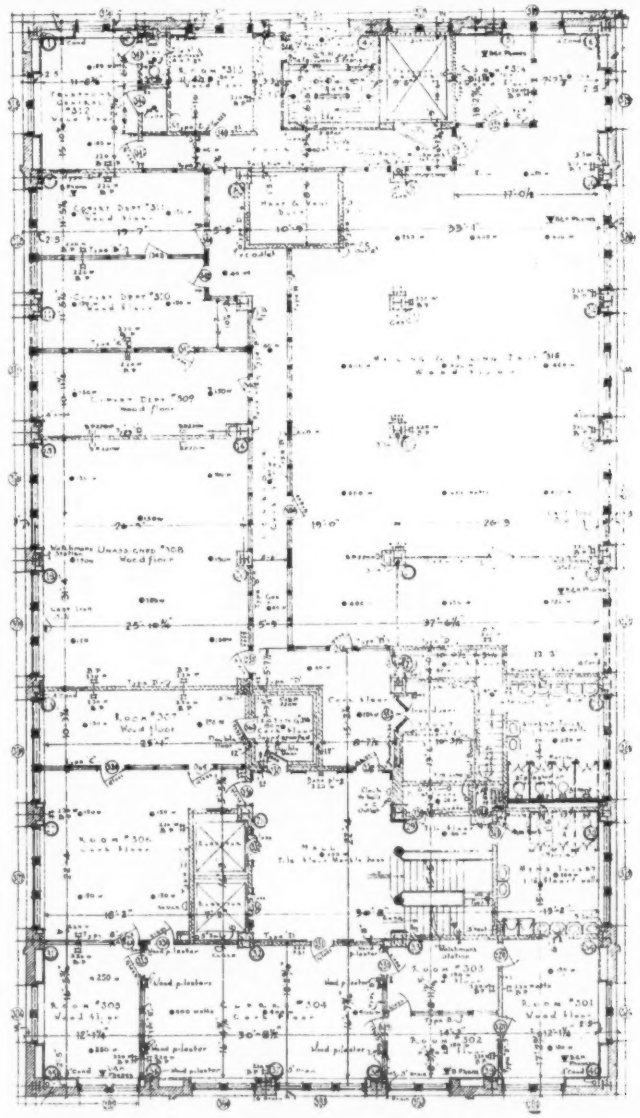

135'-9⅛"
25'-11"
SITTING ROOM
109
Cork floor
Clock
Clock
Type D
Heat & Vent Duct
Cork floor
Watchman's Station
Fire Line Hose Cocks
Type D
Type D Double glass
Wood floor
110
3-K Phones
RECORD ORDERING
111
Cork floor
25'-10¾"
36'-3¼"
CLERKS
108
Cork floor
53'-2½"
7'-0"
2'-5"
2'-5"
Cast Iron Sill
Watchmans Station
Partition Type D
ROOM
106
Wood floor
3-K
CHECKERS
107
Wood floor
Type B
Cork floor
Type B
ROOM
105
Wood floor
3-K
Type B
Cork floor
ROOM
104
Wood floor
3-K
Type D
ROOM
103
Wood floor
3-K
Type D
Bunk Waiter
8" Ashlar
8" Brick
Marble facing Brick back & jambs Tile hearth
RECEPTION ROOM
102
Tile floor
ENTRANCE HALL
Tile floor
El. +87.2
RECEPTION ROOM
101
Tile floor
Clock No bell
Watchmans Station
Marble facing Brick back & jambs Tile hearth
Granite
Cement curb
Vault
Cement floor
Iron doors
Pneumatic tubes
Cork floor
WOMENS TOILET
Tile floor & walls
Marble
MENS TOILET
Tile floor & walls
Marble
Tile floor
Marble base
Marble treads & risers
Elevator
Elevator
Cast Iron Sill
Watchmans Station
Type D
Cork floor
Pneumatic tubes
Iron doors
Vault
Cement floor
Tile floor
Marble base
Marble treads & risers
Tile floor
Tile floor
Tile floor



SECOND FLOOR PLAN



THIRD FLOOR PLAN

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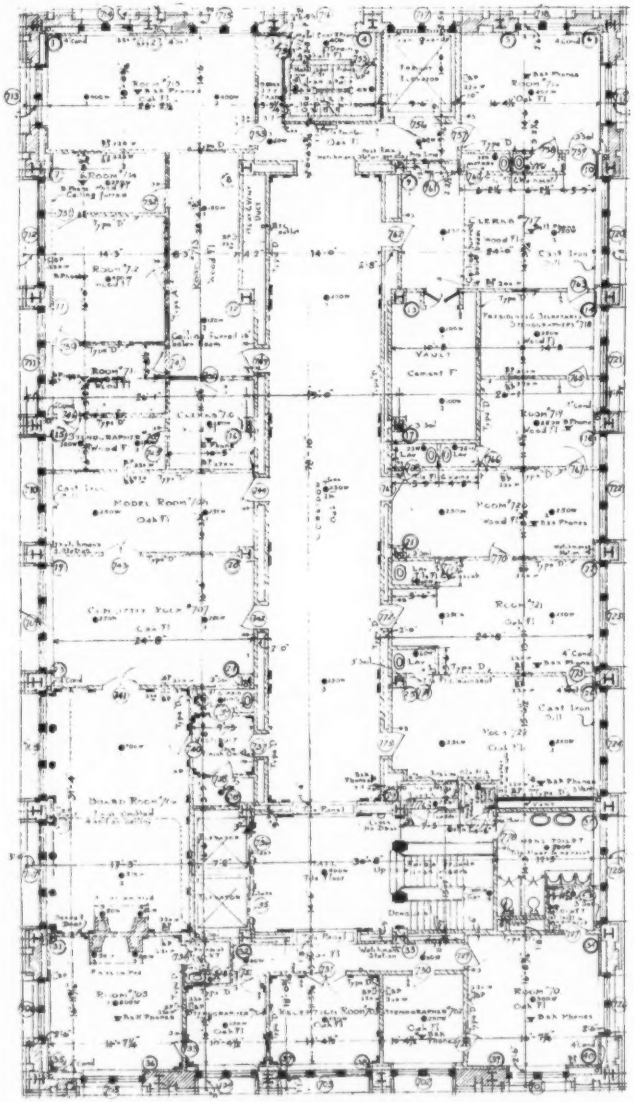
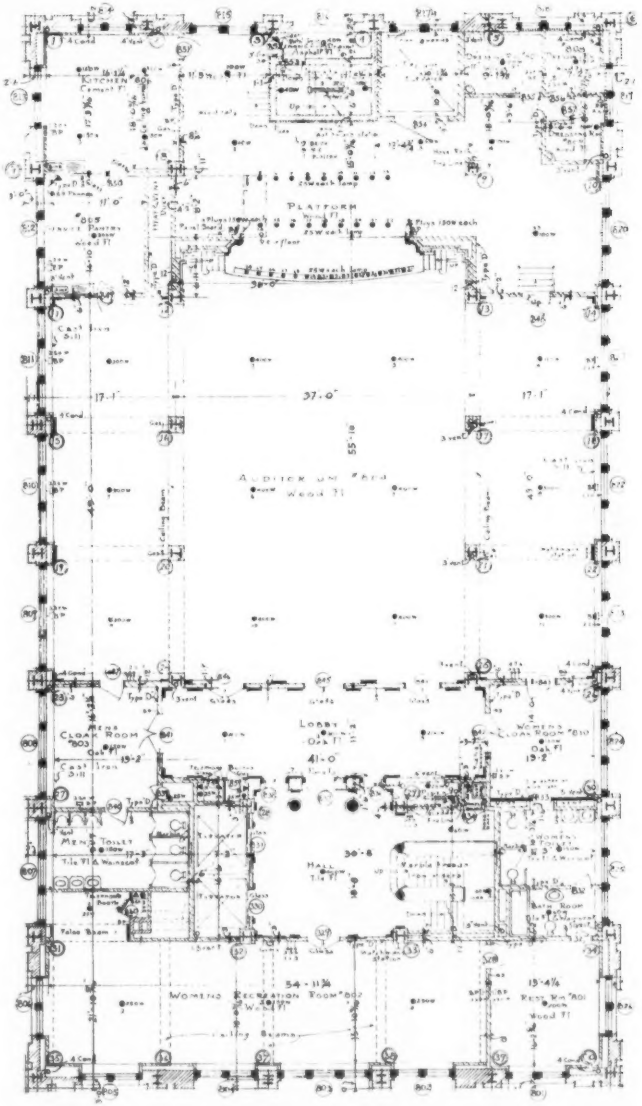


SEVENTH FLOOR PLAN



EIGHTH FLOOR PLAN

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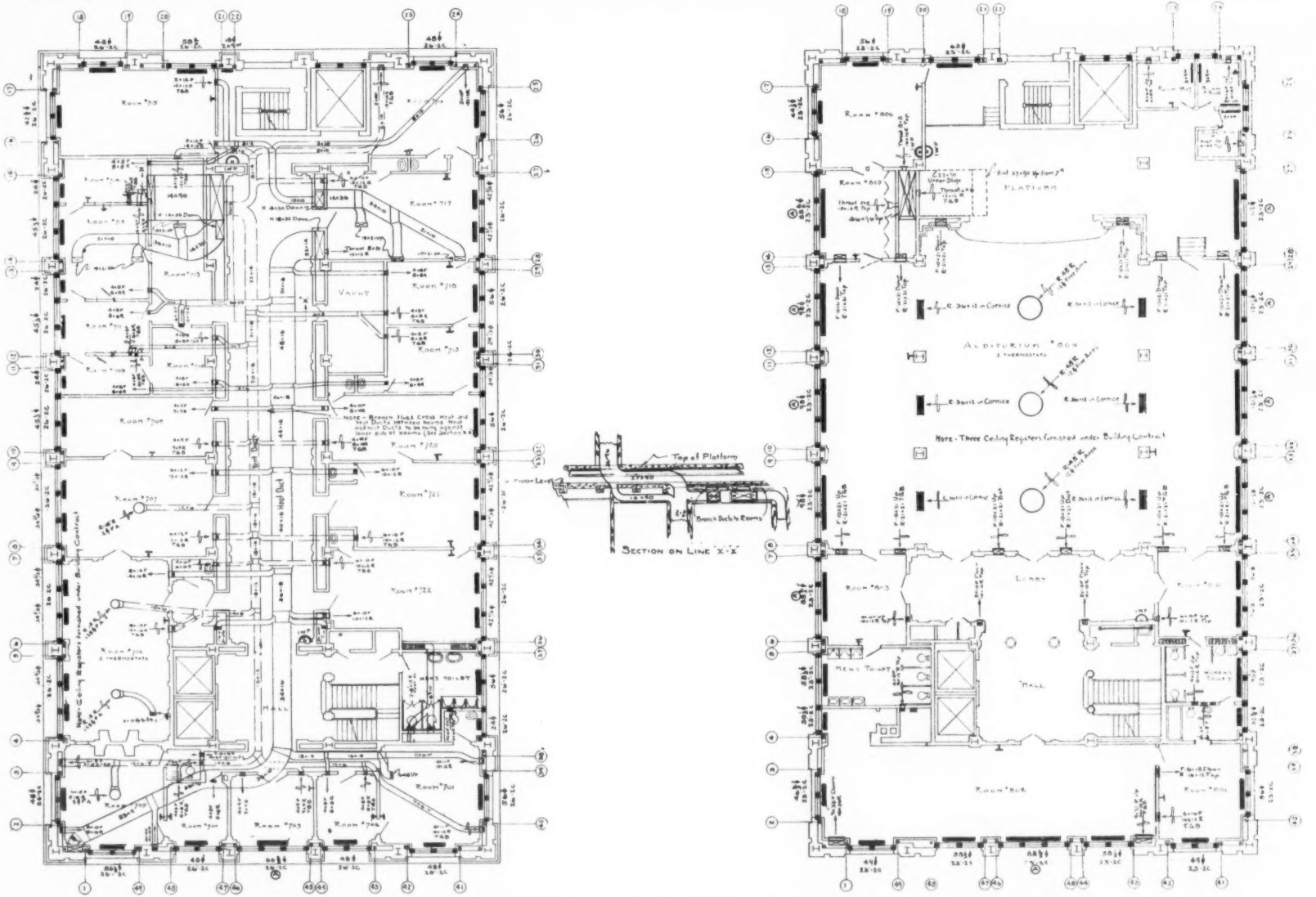
XUM



SEVENTH FLOOR HEATING AND VENTILATING LAYOUT EIGHTH FLOOR

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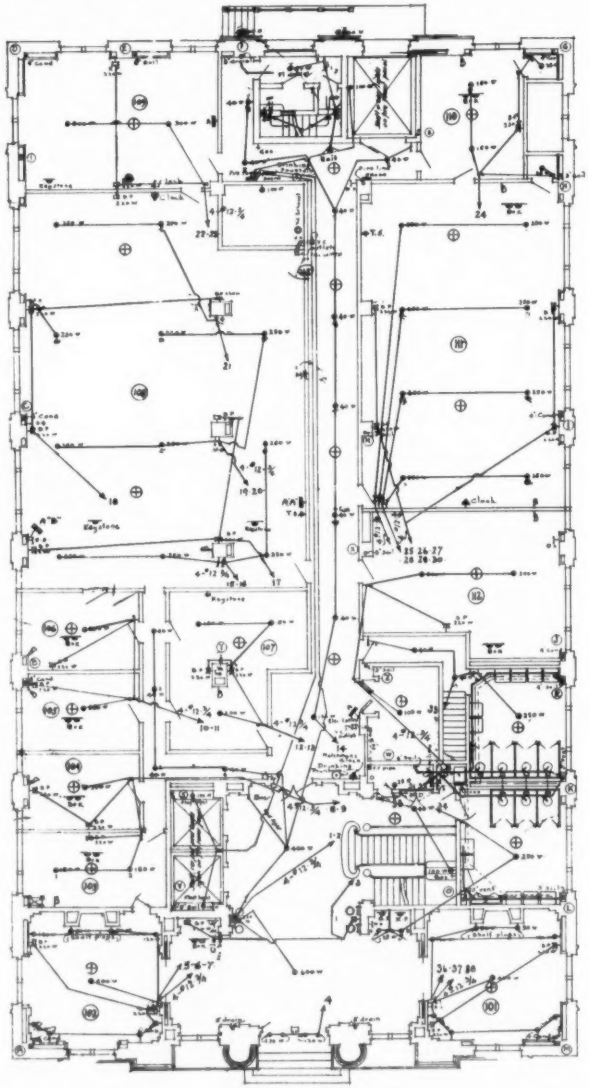
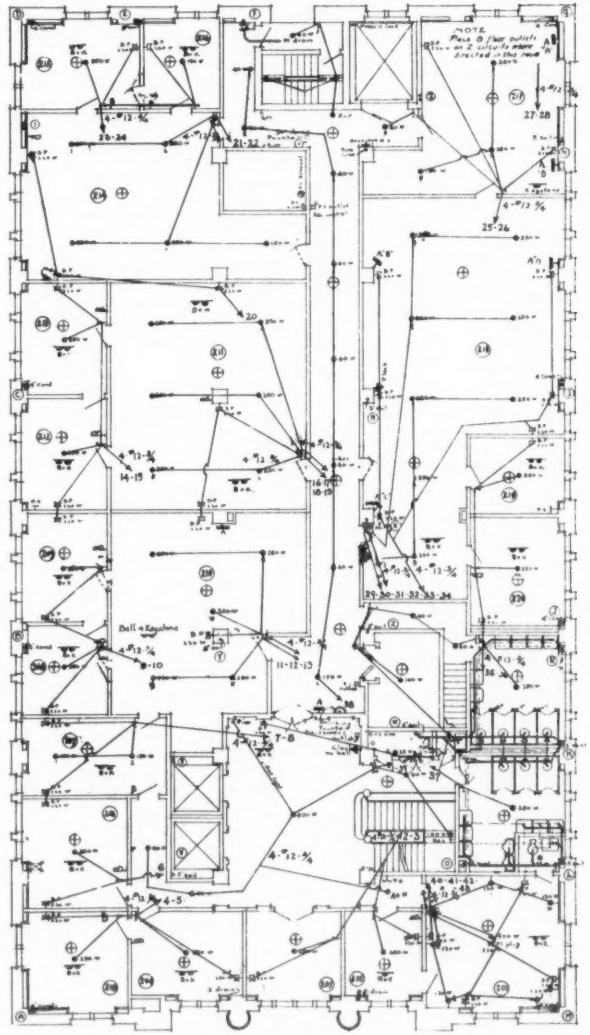


FIRST FLOOR



SECOND FLOOR

PLUMBING AND ELECTRICAL LAYOUT

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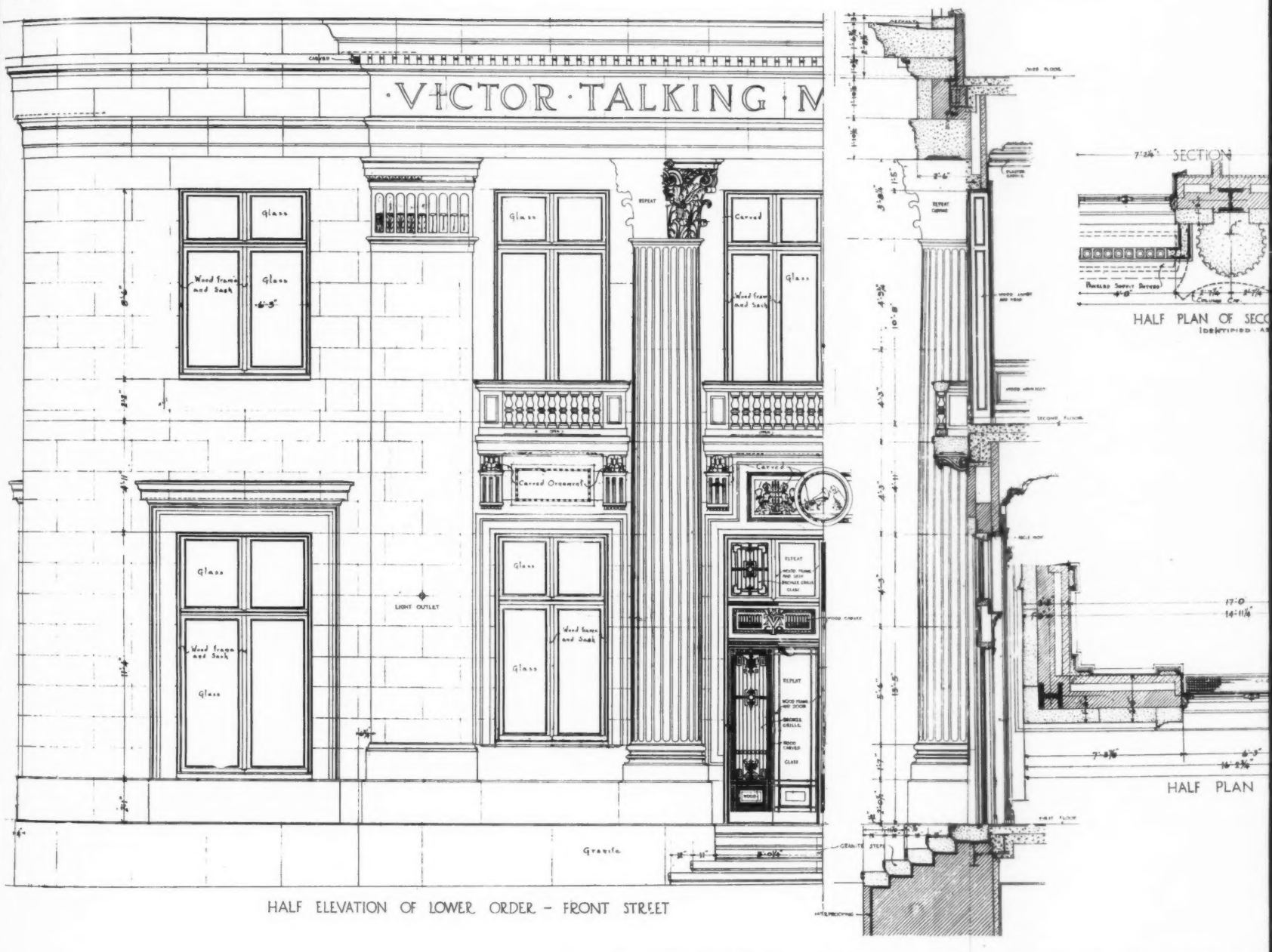

HALF ELEVATION OF LOWER ORDER – FRONT STREET

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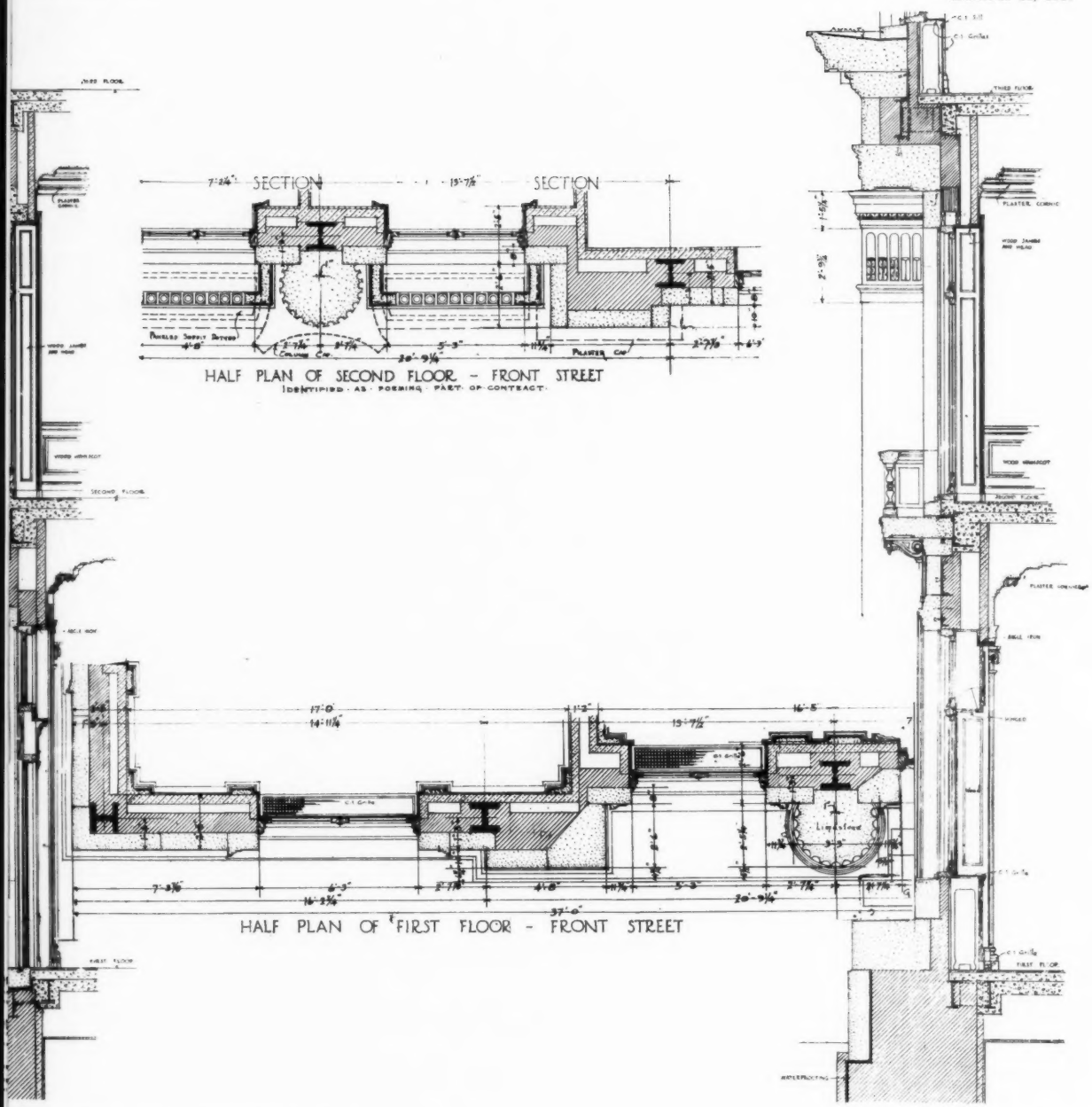
SECTION
SECTION
HALF PLAN OF SECOND FLOOR - FRONT STREET
IDENTIFIED AS FORMING PART OF CONTRACT
HALF PLAN OF FIRST FLOOR - FRONT STREET

MACHINE CO., CAMDEN, N. J.

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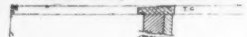

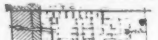

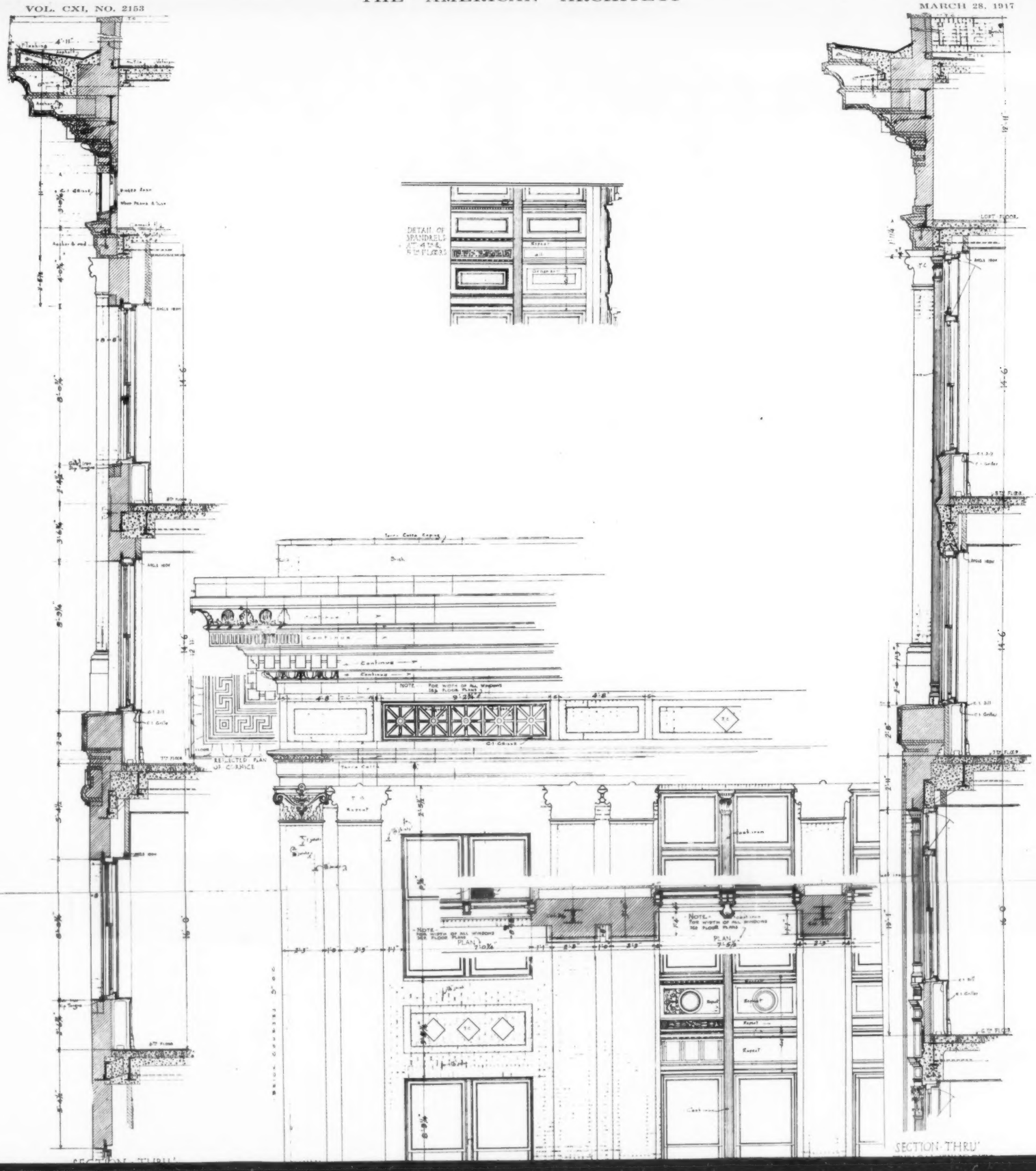
DETAIL OF SPANDRELS
SECTION THRU'
SECTION THRU'
REFLECTED PLAN OF CORNICE
PLAN
PLAN
NOTE. FOR WIDTH OF ALL WINDOWS SEE FLOOR PLANS
Terra Cotta Coping
Brick
Continue
Terra Cotta
BRICK COURSES 2'-0"

SECTION · THRU ·
· CORNER WINDOWS
SECTION · THRU'
TYPICAL WINDOWS ·
TYPICAL CORNER WINDOW
FOR 3RD 4TH & 5TH FLOORS
DETAIL OF 6TH FL SPANDREL
IDENTIMED AS · PORRING · PART OF CONTRACT
· EXTERIOR · DETAILS · OF · UPPER · STORIES

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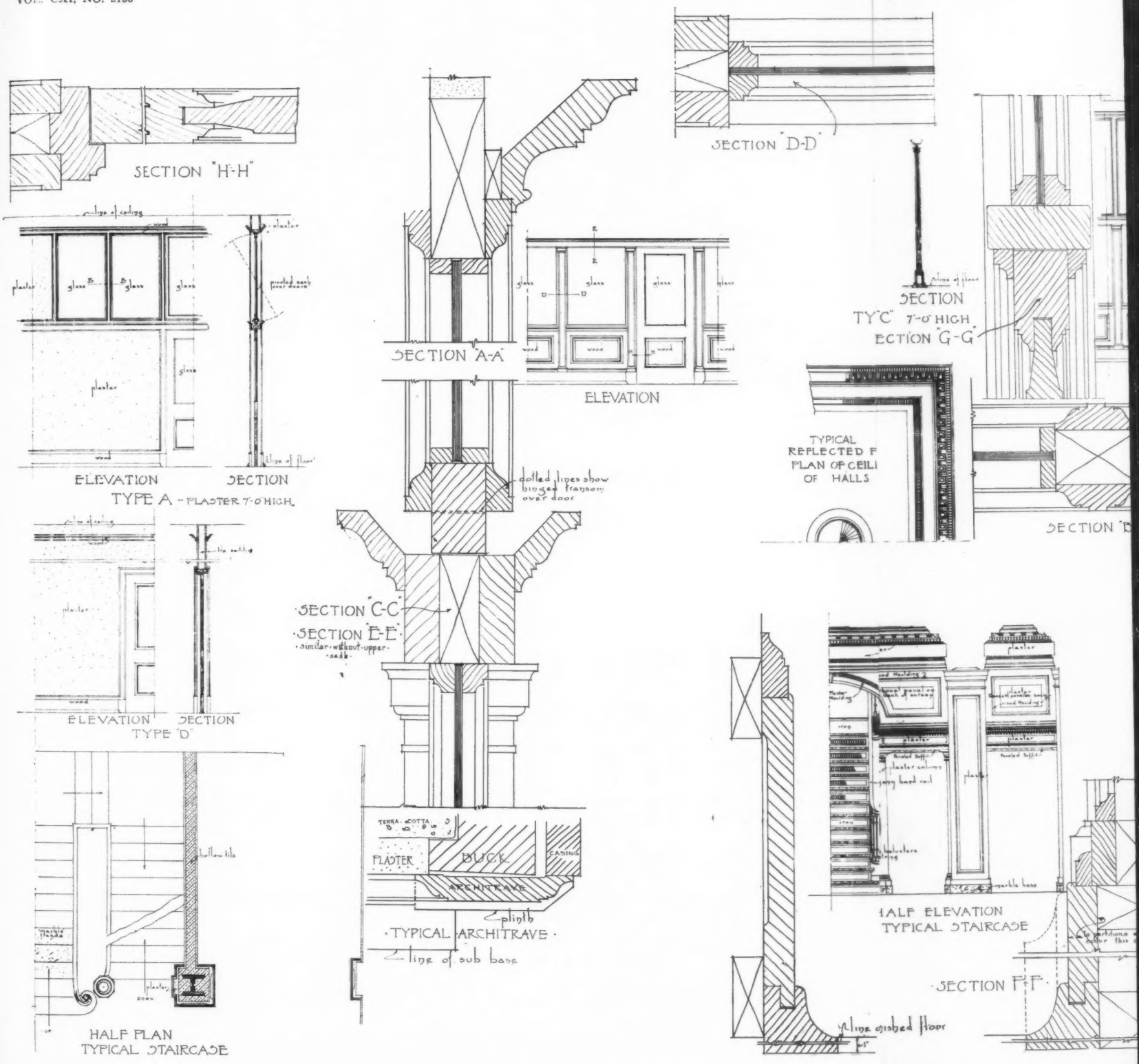

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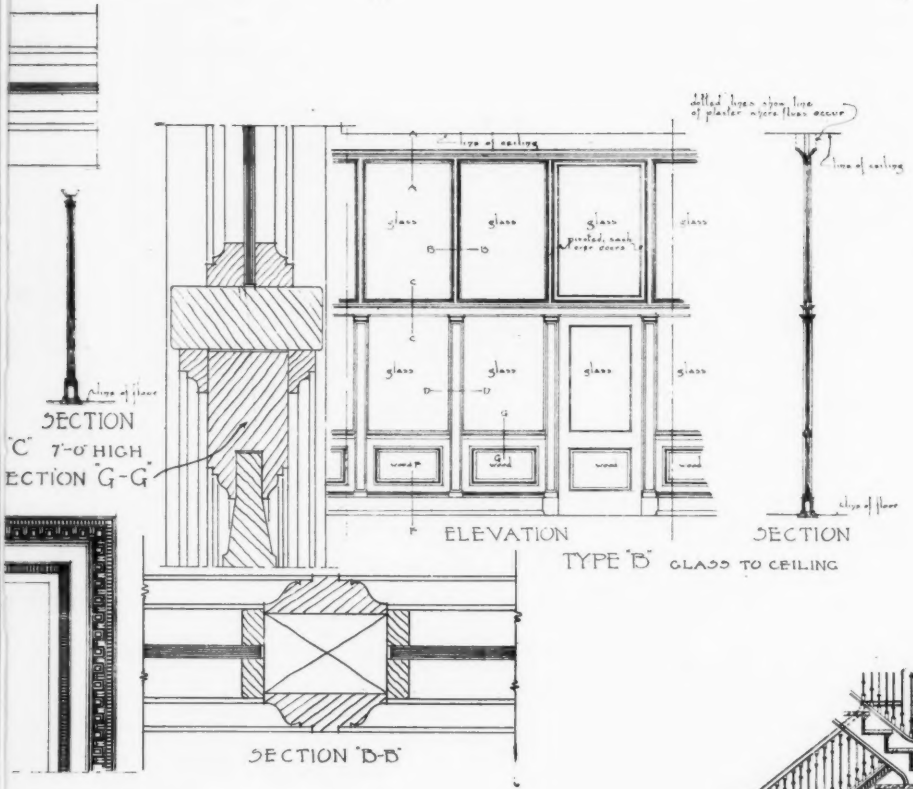

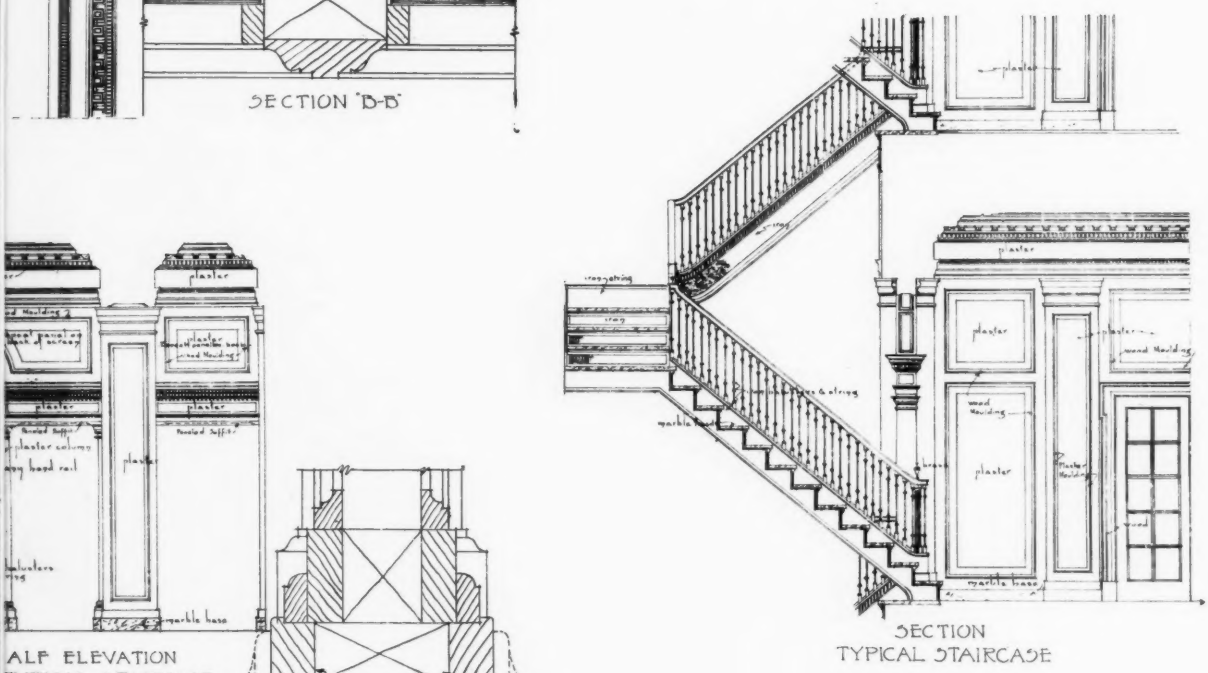

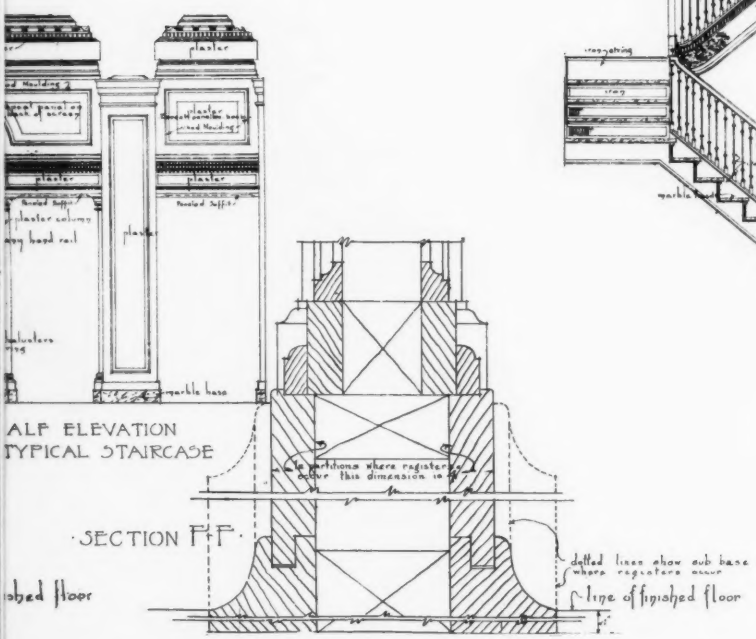

MACHINE CO., CAMDEN, N. J.

INGSTON SMITH, *ARCHITECTS*

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MAKING FULLER USE OF ARCHITECTURAL SERVICES

INSTANCES in which the architect of a building is commissioned to select, or design and supervise the manufacture of, its furnishings and decorations are multiplying each year. The wisdom from an artistic viewpoint of such action is beyond question and generally admitted where domestic architecture is concerned. In the case of commercial buildings, however, the utilitarian who is chiefly concerned in cost and efficiency, is still found interposing the argument that a chair or desk will perform its function equally well whether or not it is in artistic harmony with the office or room it helps to furnish: that, in fact, nothing beyond price, durability and facilities afforded need be considered in the furnishings of buildings belonging to the latter type.

The Victor Talking Machine Company's new building in Camden, N. J., illustrated in this issue, becomes, therefore, of peculiar interest as affording an instance of an office building in which the architects have been permitted to supervise every detail. The results secured seem to fully justify the claim that even in commercial buildings the owner who undertakes this portion of the work without the assistance which the trained architect is capable of rendering deprives himself of a service that is not less important as adding value to the building than arrangement of plan or design of exterior.

It would seem to be almost as logical for a client to employ an attorney simply to prepare a brief, and then dispense with his services before the case was tried in court, as it is to consider the architect's function performed when the structure itself has been completed, and before any decorating or furnishing has been done. Not only does the client suffer by discharging his architect before the building has been equipped, ready for occupancy, but the architect likewise not infrequently feels that the final result by which after all his work is judged, has suffered by the exercise of poor taste and judgment in its furnishing and decoration to a point where the building is no longer a credit to him. Considering this aspect of the matter it would appear probable that the time must come when architects who are mindful of maintaining the highest reputation for artistic ability will decline commissions for partial service; when they will insist on directing the work of furnishing and decoration as a condition of their employment. If this practice were general it is logical to believe that clients would soon come to recognize it as a wise and proper one, and that much of the dissatisfaction which under present conditions is not infrequently shared by both architect and client after final completion and occupancy of a building would entirely disappear.

THE RAILROAD'S BLIND SPOT

AFTER a period of debate punctuated by short and ugly words and amidst sarcasm and acrimony, the proposed agreement between the City and the New York Central Railroad in regard to new rights and franchises along the Hudson water front of Manhattan and beyond, has been referred back to the committee on Port and Terminal Facilities of the Board of Esti-

mate. As might have been known at the outset, so gigantic an undertaking could not long be kept out of the realm of politics; the financial status involved, the franchises of fabulous proportions and the resultant changes in the City's life and prospects of growth, all have been transmogrified into excellent political capital. The various parties have clung to this or that salient feature, have paraded it as a certain indication of Machiavellian intrigue on the part of those who now hold the reins. There have been accusations of collusion, of basking in the golden glint of the railroad's smile, of selling the water front for a mess of political porridge, of casting the welfare of nigh seven million souls into the greedy maw of a grasping monster of steel rails and noisy freight cars; this and much else in the same key. But we have noticed no loud voice from Grand Central. Where there is most to gain, perhaps it is wise to say least. So it must be, or else the railroad should have been willing to contribute illuminating chapters to the acrid discussion that has so long engaged us. For, after all, the railroad's engineers are best qualified to gage exact values to be expected from the proposed improvements. But the road has been discreetly silent, while absorbing all criticisms and quietly melting them down to be recast to its advantage.

Only once has the railroad spoken: and then its vice-president proclaimed in a Board of Estimate meeting, that the most roseate future could be guaranteed for the City on the basis of the projected improvements of the railroad. But we cannot help recognizing again the existence of a blind spot in the Railroad's vision. It insists upon confusing its images of the City and of the railroad and when the City alone is under consideration it cannot see at all. Psychologically, it seems the company spells New York City with the letters New York Central. It is not a remarkable case by any means; for New York City is but one terminal of so many thousand miles of track. Yet we cannot help but feel that New York is just a bit more than a flag stop. Only the Board of Estimate can guarantee such rights as the City deserves; instead the Board of Estimate seems content to play the part of a municipal charity dispensing water front and park land and monopoly easements galore and the right to inconvenience citizens, all for the benefit of a struggling corporation whose wealth and resources are sufficient two or three fold to buy outright the lands that it begs for and to use tunnels throughout its city route besides. We can only weep alligator's tears over the discomfiture of a corporation of such magnitude. And we cannot be brought to consider it a calamity if the City should still have Riverside Park and at least a few of its downtown streets when the "shiny ribbons" have traveled as far as they will.

HOME OFFICE BUILDING, VICTOR TALKING MACHINE CO.

(*Continued from page 200*)

trolled (except those in toilet and locker rooms and corridors).

The ventilation system, however, is more unusual in this type of building. The outside air is drawn in through a screened first floor opening by a main supply fan in the basement, delivering 46,000 cu. ft. of air per minute. This passes through tempering coils, then

CHAIR FOR DIRECTORS' ROOM

(From the original design by the Architects)

through an air washer, which removes all mechanical particles, then is reheated to 70 deg. and pumped into a great vertical air-shaft which rises through the entire building. From this shaft horizontal ducts branch off at each floor, and carry the air into each room through registers near the ceiling.

In a like, but reversed system, the vitiated air is carried off from the rooms, the small ducts opening into large ducts and these in turn into the great vertical shaft that carries the air up to the loft, where an exhaust fan pumps it out of doors through grilled openings in the frieze of the main cornice. In the system for air removal, registers are at both the top and bottom of rooms, the idea being that in summer, the top registers would be used for quickly removing the heated air from the upper part of the rooms, while in winter, the lower registers are sufficient to carry off the vitiated air.

The exhaust fan has a capacity of 70 per cent of the supply fan. This keeps the rooms under slight pressure.

The fresh air duct and the vitiated air duct were placed in a shaft of approximately 110 sq. ft. area, running vertically up through the building. The fresh air duct decreases in size as it rises and the vitiated air duct correspondingly increases, so that this total area could be kept constant all the way up.

No air is pumped into the toilet and locker rooms. They are ventilated by a separate fan through a separate system of ducts. These rooms have top vents only and provide six changes of air per minute.

As above stated, the ventilating system had its effect on the design of the steel. The ceilings are all furred down, so that they will give the maximum effectiveness for the indirect lighting, as well as mask the beams and girders. The main horizontal trunks of both fresh and vitiated air tapping the great vertical shaft run east and west, the direction of the long axis of the building. These run down the center bay of the steel columns between the floor slab and the furred ceiling, and branches from them shoot off to the various rooms. In order to be able to easily reach each room from these central trunks and not show in the ceiling (as they should if they dipped under girders running east and west) no girders were allowed in this central bay, while in the side bays all girders run north and south with beams east and west. In only one or two cases were difficulties encountered by following this system, but these were easily solved by a proper adjustment of both elements.

This furring of the ceilings also helped to mask the unsightly curves and bends in the piping of the pneumatic tube system. With an unalterably fixed minimum of radius for these curves, considerable preliminary study was necessary, but by

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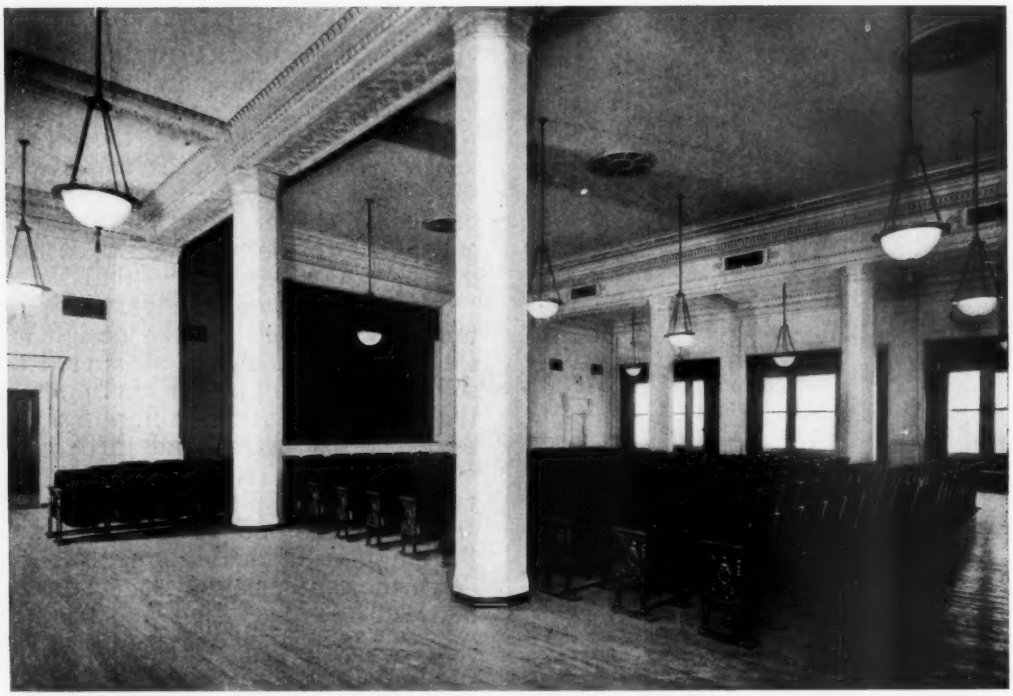
carrying this in mind early in the design the result is that these pipes are everywhere concealed. The value of this may be seen when it is realized that the tube station on the third floor is not only the central for this building, which has six stations, but is the central dispatching and receiving station for the entire Victor plant.

The low tension electrical system, as in all buildings of this character, is a most complicated affair—the location and number of buzzers, bells and buttons and annunciators being purely an arbitrary arrangement—but this is simplified so that when changes are desired, they can be made in about ten minutes. This applies in not only department and floor units, but in floor to floor cases. This applies as well to the telephones. Here two separate telephone companies maintain entirely distinct systems side by side throughout the building, some rooms using one system or the other, while some rooms use both. These results are obtainable through the use of special connectors in each office, consisting of two pieces of metal fitted together, one containing pins which fit into holes in the opposite plate, which permit a quick change of connections, also through low tension panel boards on each floor, where connections can be readily interchanged and the use of spare wires, which were liberally provided as part of the installation.

The building is equipped with a system of synchronizing clocks, controlled from a master clock, which receives its time over the Western Union lines.



AUDITORIUM, EIGHTH FLOOR

There are two fire-alarm boxes and six watchman's stations on each floor. Two vertical fire lines with connections at each floor and steamer connections at the street level are provided; also two vertical vacuum cleaner risers with two connections at each floor; and a filtering and refrigerating system which circulates filtered, refrigerated water through the building and provides cooling coils for the pantry and kitchen refrigerator boxes in a neighboring building, used by the Company for a lunch club.

The concentrated arrangement of gen-

eral locker and toilet rooms permitted the principal plumbing pipes to be run in the general pipe shaft, where they are readily accessible, and all vent pipes were connected in the loft to one large, main vent pipe, which was extended through the roof of the elevator machinery house, well above the main roof and in a position where it is concealed and cannot become objectionable.

As the city sewers are above the basement floor level, the plumbing fixtures on this floor are connected to an electric sewage ejector, which raises the sewage and discharges it into the sewer.

OFFICE OF GENERAL MANAGER

HOME OFFICE BUILDING, VICTOR TALKING MACHINE CO., CAMDEN, N. J.

MESSRS. WALTER T. KARCHER AND LIVINGSTON SMITH, *ARCHITECTS*

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THE SAD STORY OF CANBERRA

By RICHARD F. BACH

IN these columns have been recorded recently and in quick succession, first the reopening of the Parliament House Competition in connection with Australia's new capital city of Canberra, and almost immediately afterward the indefinite postponement of the competition due to the war of all Europe. These announcements prompt a review of this remarkable undertaking to date.

The architectural world has been fully justified in its original assumption that Walter Burley Griffin's fine plan for Canberra would have to pass through a torment of manipulation and modification, not to mention malicious assault, before the Australian sun might shine upon the new federal capital of the English colony in full execution. The struggle to maintain the integrity of the original American design for the British government center practically antedates the time of the actual competition to determine upon a great harmonious scheme of development for the new chief city of a rapidly growing commonwealth, a city to be situated in the open country; its design involving the project of bringing a federal capital Aladdin-like out of the earth. Such a project can reasonably have but one aspect, namely, that of the prearranged plan, based upon an absolute knowledge of present needs as modified by a fine appreciation of potential growth and expansion. But there are regions in which the advantages of such an attitude are unknown or wilfully ignored; there are many who believe even in this day of progress that community plans may be made in a general way and concocted over night; there are some who still believe that the city's future purposes must be permitted to unmake any prearranged plan to any desired extent—in short, that a city should be allowed to grow, as New York grew, from a confusion of more or less well regulated cow paths.

It seems, however, that the planners in the case of Canberra at least had the upper hand for a brief time, long enough to hold a competition and to award the decision to Mr. Griffin of Chicago. Then began the evils of a mode of petty obstruction for which the Australians have coined an apt word, departmentalism. It is the tale of the constant wearying skirmish between these two factions that constitutes the sad story of Canberra. It is the story of what appears to be a gigantic piece of official incompetence, mismanagement and bungling. Finally, it contains so many lessons for growing American cities, that it may be well briefly to recount a few of the chapters of its checkered history.

To begin with, the insinuating evils of departmentalism manifested themselves in an industrious expenditure of public money to the amount of over five and a quarter millions of dollars on the site during the actual period of the competition in question. New bridges and concrete administration offices were built, new roads laid down, old roads remade, and all in defiance of any future developments to be determined by the character of the winning design for the "capital in the bush." The winner was decided upon on May 14, 1912, after this vast sum had been expended upon a number of structures with the full knowledge that they would probably have to be removed at an early date. In the face of the competition, furthermore, and after its conclusion, the Federal Department of Home Affairs continued its obstructionist policy by planning further expenditures on the same site amounting to about two and one-half million dollars more and by inaugurating a systematic campaign to belittle and vitiate the accepted or, in fact, any accepted design. Its trump card in this effort was its own so-called "built up plan," undoubtedly one of the most stupid products of a benighted officialdom, which resents the opinion of the expert as an intrusion upon its sacred narrow gage routine. But the built-up plan was ridiculed into insignificance by architects and

city planners alike and was finally annulled by the Australian government. Mr. Griffin, the American architect responsible for the successful plan, was appointed Federal Capital Director of Design and Construction. He proceeded to work out the elements of his scheme in a general way, obtained competent assistance and returned to America to arrange his affairs preparatory to the serious business of bringing his design into execution. Before his departure he laid himself open to attack by saying, in somewhat involved fashion, in the conditions to control the then forthcoming competition for the Federal Parliament group on the new site, that "the Australian Commonwealth, with no historically evolved suitable architectural style, but with unique scope in its unlimited open continent for national growth, with this virgin city site under unified control, and possessed of modern building science, appliances and materials, is in a position to exact unity in plan and homogeneity in expression and harmony with whole natural environment beyond any ordinary opportunity. Since the city is to evolve gradually, the desired unity cannot be assured by personality, nor can it under popular government be established by authoritative decree of any arbitrary type. Hence it is desired that the standard of design be the expression of actual functions through practical organic planning; through the direct adaptation of the inherent characteristics of the materials used, avoiding intrusion of irrelevant features, however time honored, on the one hand, or individual on the other, and through recognition of the peculiar site conditions."* This series of confused sentences was considered in the camp of his opponents, who now sought every opening whether in accord with departmental plans or not, as an attempt ruthlessly to eliminate all traditional design. Griffin's real error was grammatical rather than architectural; a clearer statement would have shown that he simply desired competitors to bear in mind that a fine English Renaissance design or a picturesque Gothic silhouette would not logically take its place in the backwoods of Australia, and that, furthermore, it would be reasonable to assume that time and place and conditions of people, as well as of government, might be permitted to play their unequivocal role in so important a project.

Mr. Griffin's absence in America offered his detractors the necessary strategical opening, and an insistent newspaper campaign was launched against him at Sydney, the present capital. Before his departure, he had assigned to him a capable substitute, Mr. A. J. McDonald, whom he left in charge of the work of preparing the preliminary plans, based upon his winning design and modified in accordance with subsequent requirements, so as to have them ready for presentation upon his return. It happened that this person was by appointment attached to the Patent Office, under the Home Affairs Department, and had only been lent to Mr. Griffin. The loan, it seems, became subject to call promptly on information that Mr. Griffin's ship had left, with the result that when he returned all of his earlier constructive work had been set at naught, his forces had been shattered, his supporters crushed, his plan all but discredited, and departmentalism was again in the ascendant. The attack had been in the form of an attrition process, wearing away one creditable feature after another. But Mr. Griffin had brought with him an entire armory of new weapons. He had visited and had been advised by the four appointed adjudicators for the proposed Federal Parliament House competition, namely, Louis H. Sullivan of Chicago, John James Burnet of London, Victor Laloux of Paris and Otto Wagner of Vienna. He had gathered also a multitude of other opinions from various important bodies of architects and engineers, as well as from individuals of note. The weight of this evidence was so decidedly in favor of Griffin's plan that the pendulum swung once more in his direction. But departmentalism countered by refusing him the necessary professional assistance, which unfortunately was in the gift of officialdom. Nothing daunted, Mr. Griffin next assailed the Director General of Works, demanding to know the extent of the unnecessary "improvements" being made

*Architects' and Builders' Journal, London.

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on the site of the future city. He was promptly sent packing by that official. Mr. Griffin reported his interview to the Minister of Home Affairs in the following rational terms: "Also I have taken steps to inform myself as to the foundation of affairs in the construction work going on at the Federal Capital, and have found that the Director General of Works considers that this is none of my business, and he has declined to give me the status of the finances on those grounds, stating, however, that all the funds were earmarked for definite purposes which must be complied with, and that nothing would be available for staking out and carrying into effect the plans of the city under any existing provisions. He discussed the matter very candidly with me, and considers that design and construction should be independent of one another, and that design can be laid down without reference to construction, which could then be taken up subsequently; that design, in his estimation, primarily concerns esthetics. Of course, my own understanding is quite the reverse, *i.e.*, that design is a consequence of constructive needs as well as of functional needs, and that only on the broad basis of both together can it be effectively handled." The Minister addressed then turned the score in Griffin's favor by issuing instructions to the effect that the Federal Capital Director of Design and Construction be assisted in every way in understanding "the purpose, extent and policy of the engineering services being established" on the site, and by specifically ordering the Director General of Works to give "expeditious answers" when information was called for. Griffin at once demanded minute details covering every iota of expense and design, specifications, plans, working drawings, in fact, everything in connection with the work under way. It was found that such a blanket demand would cover details concerning rabbit destruction as well as bridge building, and several months' correspondence ensued to define more closely the extent of Mr. Griffin's authority along such lines.

Departmentalism made its last stand when it raised a purely academic question of terminology, as to the meaning of the words "preliminary layout," which Mr. Griffin had frequently used as descriptive of the final stage of his plan, subject only to detail modifications, unavoidable or not possibly to be foreseen at the beginning. These defenses were finally beaten down, however, and Mr. Griffin's way was clear after more than two years' skirmishing.

Then came the thunder clap of the declaration of war, and the whirlpool of political confusion engulfed Canberra and its architect. After discordant forces had adjusted themselves and the governmental machine once more ran on an even track, the control was in other hands, and Canberra had been pigeon-holed. The whole work of instructing the new government had to be begun again and the project was not a whit nearer completion than it had been five years ago. The architect's task had been uphill work, the serious matter of educating a growing nation and, what is more, educating that nation up to a city planning standard, a new conception in many regions to be sure; and all of this in the face of petty meddling and incompetence on every hand.

We may learn much from the fate of Canberra. Above all, we may learn the paramount lesson of laying our nets properly in the first place, and of not laying them at all until we know that all potential difficulties will be met and all human contingencies have been provided for. We may learn also that city planning is of crucial importance and should not be submerged in the best of building departments. Finally, we are convinced that civic officials are not as a general rule experts and that when experts are engaged by a city, their status, power and responsibilities with reference to their own duties and with reference to the work of other departments must be determined before the first spadeful of earth is dug. The lack of proper administrative control in all these respects has contributed troubled chapters to the sad story of Canberra.

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